

Podcast Essentials - Archival Audio

[Start of recorded material 00:00:00]

Rachel: [00:00:09] Got it. OK. And then, there's oral histories and documentaries that you can find as well. There's several oral histories of moments in time or about people. You know, there's entertainment. There's music. There's television. There's commercials. There's movies. There's old time radio drama. There's theatre performances. There's commentaries. And there are things that you might have never even considered, like, for instance, say a police scanner or a 911 call.

[00:00:42] This sounds extremely, extremely broad, but I think about archival tape as literally any sound that's ever been recorded. And then it's a treasure hunt to go and find it. But it means that the possibilities for finding and using that tape are pretty endless, which is extremely exciting for audio story tellers.

Any questions so far? Anything that comes to mind that you're, like, hey does this qualify as archival tape? Cool, I'll keep going. Great. So, why use it? Why do we want to use archival tape? The thing about it is that it can and it should transport your audience. That should be to a time or a place. It should add a lot of emotional texture, so it can delight you, it can sadden you. It can also add information.

So, the way that I think about it and this is [00:01:42] every type of story I've ever done, any type of story I've ever reported at NPR, at The Scripps Washington Bureau, at The Daily, or produced, I think of archival tape as my storytelling partner. Which means, at the beginning of my process every single time, you should just constantly be asking yourself, is there archival tape to help bring this part of my story to life?

What did this moment in time, what did this place, what did this person sound like? I have a colleague on the team, if you listen to The Daily, you've probably heard her, especially her incredible Afghanistan coverage, Lindsay Garrison, and she said to me one time that the best audio story is like a photograph. And it's all about bringing that photograph to life. So if you picture a photograph, you have your character, but then you have the foreground, the background, the little details.

Think of [00:02:42] archival tape as being able to kind of help you paint that picture. And like I said, archival tape should just, it should be a fundamental part of that photograph. I really can't emphasize it enough, that it should be part of your storytelling, your reporting, from the very beginning, because it's just going to help you when you get into production stages as well, just from the very beginning, when you're thinking of the story that you want to tell, think really hard about the places that you think that archival tape can bring your story to life and elevate your story.

So, here's my philosophy around tape, which is that it should always be intentional. I'll get into this a little bit later, but, you don't want just, like, a random piece of archival tape here and there, because it's going to interrupt your listening experience. [00:03:42] So the kind of incredible thing about audio is it's so intimate. If you were actually inviting somebody to be inside your ears. And that kind of, like, a privilege I think when it comes to storytelling and audio storytelling. And so you don't want a piece of tape to come in and be, like, where did that come from?

So, you need to think really intentionally about why am I looking for archival tape and what am I hoping to achieve with it. So that kind of goes back to using it as your storytelling partner. You might be going on a story with an actual co-reporter, or trying to create an audio piece with somebody else. The archival tape should be there right along for the journey. I think about it as evidence. So, to me, like in the clearest terms [00:04:42] possible, I think of archival tape as somebody's going to be making a point in narration, and if I can, let me back it up with archival tape.

So, for instance, somebody saying I went to, we just did an episode today about the Kyle Rittenhouse shooting and trial in Kenosha. Somebody is going to be describing on the ground what it felt like. That is only going to go so far of actually hearing on the ground of what it actually sounded and felt like. And so every time it's possible to, when you're kind of characterizing something, try to find the tape that's going to back you up or back your source up in what they are saying.

And that kind of speaks to the intentionality of it, is that I want my tape to be intentionally backing up the point that I'm making. [00:05:42] So, any questions so far? Great. So, I want to kind of walk through the ways that I feel this philosophy play out and the way that I hear tape as evidence. So, there's a lot of different ways to use archival tape. One is to convey a sense of scope. So, scope allows you and your storytelling to also indicate an escalation of something. So, I want to play for you something that one of the producers on The Daily, Michael Simon Johnson, he is like a complete wizard when it comes to finding tape and using it. He makes these things that we call montage-mahals, because they're so big and robust with tape.

And so this example to me is a good representation of tape demonstrating scope to tell you that something is happening in a lot of different places. So, let me [00:06:42] find it. All right. So, this is just to place you in time a little bit, this is in February of 2020, if you [unintelligible 00:06:58] back then, basically, the Coronavirus was spreading across the globe. And so Michael put together this, Michael Simo Johnson put together this beginning to the episode to kind of convey that, so I'm gonna play it for you now.

[Recording 00:07:16]

[00:08:12] So, that's just kind of an example. So do you hear how we're pulling, that's the use of newsreel. So, that's newsreel conveying that COVID is spreading. It's spreading across the world. And you also kind of hear the tape conveying a sense of urgency. It's talking about all the different countries. It's talking about the number of cases rising. So think about how much boring it would have been for Michael Barbaro to just say COVID has left China, it's spreading across the world.

What does it sound like to actually spread across the world? And this is what it sounds like. And you're kind of hearing how the tape escalates, and it's pacing. So it's one place, it's one place, it's another place, it's another place, and then it's a bunch of places all at once. So, think about tape in your storytelling you kind of need to convey global reach or span.

It doesn't have to be global. It could be across the five boroughs of New York City. It could be across the United States. So [00:09:12] let tape do some work for you, of saying that this thing that's happening, it's a lot of different places. There's a different version of scope too. And I just want to warn you all, this is a moment talking about me too, so I just want to give that heads up. But, Clair [Tennisheader? 00:09:36] another producer on my team does this thing every year at the end of the year, which is the year in sound. So, if you want to hear what the whole year in sound has sounded like, she works on it basically all year.

But she wanted to demonstrate how me too had started out with one person – this was New York Times reporting about Harvey Weinstein and then it grew into something much bigger. And so here, we're talking about scale. So, in the previous example with [00:10:12] COVID it was indicating geographic spread. Here we're going to talk just about the increasing scope of something. So, let me find, all right, twelve, twenty two, OK.

[Recording 00:10:26]

[00:11:46] OK, so, that you're hearing the tape all back to back doing something here again, which is scope, but in a different way. It's an escalation. And it's conveying just how widespread this horrific problem is. So if you want to make a point in your storytelling that something is happening, not just – if it's a widespread problem, think about how a tap can do that for you as well.

And so, the other thing that you hear in that is that the tape initially starts kind of going in between the narrator and the tape, and then suddenly the tape starts to kind of carry all on its own. So, that the thing to kind of think about too, is do you want the tape to move in conjunction with you as the narrator? [00:12:46] So it might be narrator tape, tape, narrator, tape, narrator, tape, you know, however you want to do that. Or, do you want the tape to just kind of start to take over the story itself, and do that work.

And so when the tape starts to kind of take over itself, that is what we refer to a lot of times – there’s different ways to refer to it, I remember at NPR I heard it first as a waterfall, and I had no idea what that meant. But, a montage or a waterfall. And that’s where the tape is just kind of existing on its own, and there’s not anybody talking around it. The tape is just kind of piling up on each other. And this kind of speaks to intentionality too, like, why do you want the piling up to happen? What’s the intention of a lot of the same thing happening again and again? What are you trying to convey there?

So, then this is big for using archival tape. Does anyone have any questions about scope? Using tape for scope?

Speaker 1: [00:13:46] Yeah, I just want to ask you those little snippets you were taking two to three seconds, that’s well within fair use, right, from your point of view?

Rachel: [00:13:55] Yes, I mean, it’s very, very quick. Yes. So, again, there’s gonna be people who are much, like, I know everything that we do is under it, and we get it approved. But, yes, it’s just little snippets here and there, so we’re changing the tape and everything. So –

Speaker 2: [00:14:17] Do you mind if I just say one thing about fair use, just ‘cuz you know, gotta carry out sort of my duty [laughs] in terms of the librarian advising about issues around copyright is that fair use is really about the way you are using the material. The context, and the way that you are transforming the copyrighted material that you’re using. So it’s not so much about the length of the material, but how much you’re using in reference to the work as a whole, and the way that you’re using it. If you have further questions about fair use, feel free to reach out to me or I can put you contact with our copyright advisory services directory, or director, just to cut in and do that sort of due diligence.

Rachel: [00:15:02] I know, I’m always, like, how you are using it. Exactly. Exactly. So, does anybody else have any questions on scope? OK. So, the next big part of storytelling is that every story has a series of defining moments that makes a story what it is. So, sometimes I think about those as inflection points. So what’s the inflection point of a story? And actually, as an example of that, I actually want to play – so, how do you bring to life the defining moment of a particular story that you’re trying to tell? And I want to play you an example of an episode for Shoe Leather that Rachel Baily and Claire Amari did earlier this year. This is the opening to their whole episode. And they’re [00:16:02] gonna tell you a little mini story, and listen out about a particular moment in New York City’s history. So, listen to how they use tape to help do that.

[Recording 00:16:16]

[00:18:04] OK, so, you should definitely listen to all the Shoe Leather episodes. I love that one. It's, like, a murder mystery. Very, very good. But there, they're really using tape so well to bring to life this defining moment for New York City. And I loved that they put it in the perspective of a singular character who just happens to be Claire's father, and he's watching the game, so then they recreated that moment through the sound. They found the exact game, they found the moment when the commentators are commentating that the lights have gone out. And then they use the tape to also demonstrate what happens next. So you're hearing people describe the mayhem on the streets of New York City.

[00:18:51] But again, think about if they had just said that to you with no tape. Like, I wasn't alive in 1977. I don't know how that moment sounded in time. But their use of the tape is bringing that moment to life for me as a listener, and really conveying the urgency of the moment as well. So I very much love that. I think they did such a great job. And they're also, too, they're backing up what they're saying. Like, I know they weren't alive in 1977, and they've done reporting on that as well, but the tape, like I was saying about tape as evidence, tape is bringing to life what they're describing as well.

So here, I want to play for you something that I made – so we did an episode, I guess in [00:19:51] 2019 I think when it was, when impeachment proceedings were about to get underway for President Trump for Ukraine. And I wanted to do a story about, OK, so what did it sound like the last time that a president faced an impeachment trial, and that was in 1996 with President Bill Clinton. And so what I'm going to play for you first is just the reporter, Peter Baker talking, and describing what it sounded like, and then I'm gonna play for you the difference, so that you hear what it sounds like with tape. So here is Peter just talking.

[Recording 00:20:32]

[00:20:55] OK, so that's Peter just describing it. Now, here's Peter describing the acrimony between Republicans – so he's describing acrimony. So what's the intentionality of what he's saying? The intentionality of the tape that I'm going to find is that I want to hear that acrimony playing out in congress. So, here's Peter with tape now.

[Recording 00:21:18]

[00:22:03] OK, so, that's enough. But do you hear the difference when it's just Peter explaining it, and then when it's Peter explaining it and then the tape bringing it to life? So, again, here we have kind of a moment in time, and the tape is helping to animate that. And the tape is backing up what Peter is saying. So, when I'm thinking about going to find tape, which I'll go through some resources here in a little bit, I'm thinking, like, all right, what has this person just said, and what are the things that I need to go find to bring that to life?

And you want, this is, like, a key thing I should have said about tape too – tape needs to be interesting [laughs]. Unless you intentionally want something to sound boring, tape should feel animated, it should feel passionate, it should feel energetic. So you hear the anger amongst Democrats in that moment over this impeachment trial of their president. So you don't want somebody just being, like, blah, blah, blah, like, yadda, yadda, yadda, like, yeah, I'm mad about this. Like, no, let's hear it [00:23:03] let's hear it.

So, the other thing that tape can really help you to do is to bring characters to life as part of your storytelling. So, for instance, hopefully you're getting to talk to a lot of people, you have a lot of different voices, you have a lot of different sources. But sometimes it's just impossible to talk to somebody, but they're going to be – or, like, in the telling of somebody else's story, they're going to bring up other people, but, like, you might not be able to talk to that person.

So, I think it was this year, we did an episode with our media columnist Ben Smith about this \$2.5 billion lawsuit against Fox News for voter fraud allegations during the election. And for that episode, Ben interviewed the CEO of this company called Smartmatic and their lawyer. But, [00:24:03] very important characters to this story are somebody like Rudy Giuliani, and so we wanted to kind of bring to life through this CEO's eyes how he's hearing Rudy Giuliani talk about his own company.

So, Rudy Giuliani, he's not the main character of this story, but he's a character in this story. So, what does it sound like, what does he as a character in this context sound like? So, I'm gonna play this for you.

[Recording 00:24:35]

[00:26:02] OK, so, basically our main character of this episode is the CEO of this company. However, somebody like Rudy Giuliani is kind of like a secondary character, so, we're able to use tape, and we're able to use, like, he's describing watching this exact moment on television happen. And so we're bringing that to life. So you'll kind of notice some crossover in what I'm saying of bringing moments to life, and bringing characters to life. So there's a lot of crossover that happens here.

So, that's kind of an example of bringing characters to life. And then, you can kind of use tape to help you tell part of the story that you're narrator, maybe it's you, is kind of setting up and describing. So, we talk about all of this as scenes. So, on The Daily [00:27:02] the word that we throw around a lot is what is a scene? It's very broad, but to me, a scene indicates, like, OK, we're gonna use production here to alert to the listener like, hey, pay attention to this part of the story. I'm gonna take you to a moment in time, I'm going to take you to a place in time.

So, the most successful type of scene, and that's all that we're talking about here, makes the listener feel like they're experiencing it in real time. They're back in that place, they're back in that moment. And so we did an episode about the 2000 election, and our reporter for that is a media reporter, basically, and he was doing this episode focused in part on the beginning about the rush of the networks to declare the winner in Bush V Gore. So he's gonna kind of transport us back to that moment and kind of describe how the networks were making [00:28:02] their calls.

[Recording 00:28:06]

[00:29:30] So here you're kind of hearing him offer commentary on the network, and how they're gearing up for the 2000 election, and election night. And so then he goes on to describe the network giveth, the networks taketh away, and we're hearing all of that in sound, because we're taking the listener back to that moment.

So, the best use of tape tries to incorporate most of this, if not all of this. So the things to keep in mind. Tape should be intentional. Like, why do you want tape to be in this particular moment? Are you bringing a person to life? Or are you taking your audience back to a time or a place? Or are you conveying some sense of scope or scale in your story? So, those are the things that I'm always kind of weighing when I'm thinking about tape.

So [00:30:30] any questions so far? Oh, I see something in the chat. Yes, OK, so, like, how old are we talking here Rebecca? I'm sorry I'm just seeing your question, but you said some of my defining moments have recorded content. Very, very old recorded content. Recommendations on how to search out those resources?

Rebecca: [00:30:55] So there's a book called Sonic Color Line and in this section on lynching there, the author states that they used to do recorded re-enactments of lynching to play at county fairs for entertainment, because only white people could go to county fairs. And this is, like, I don't know, 1919 –

Rachel: [00:31:26] So I would say, something like that, you could reach out, if there's specific examples, I would reach out to them, but, also the Library of Congress and the National Archives has an unbelievable amount of resources for finding archival tape. The 1619 Project at The Times, I didn't have an opportunity to produce any of that, but I know my colleague had found through I think it was The National Archives, I think she reached out to them, and they had had recording of a former slave describing his experience.

[00:32:09] So, something old like that, I would maybe go, I don't know if – the thing is, like, always going to the places, or calling up the places and their libraries – no? No luck there? Maybe The National Archives, maybe The National Archives, or The Library of Congress. So, I hope that's

helpful. But, yeah, The National Archives, Library of Congress, all of that, is pretty incredible for finding old timey stuff.

OK, so, where to think about finding Newsreel? There is a resource called archive dot org that is great for finding little news clips after 2009, you can search by program, you can search by date, it's great for making montages, but also just in general, archive dot org is an incredible resource. I mean, basically [00:33:09] any type of thing that you want to find, archive probably has it, and you can search. They have all kinds of different sections. And also they have something called the way back machine.

So this is really helpful for finding old websites. So, not necessarily audio, it might have audio, but I was just looking on an episode where I was trying to find a website from 2003, and I searched it in the way back machine, and I was able to find a website. So the way back machine has stuff archived from, I mean, look at this, 624 billion web pages. It's kind of incredible. But I definitely recommend going to archive. Anything that you're looking for, it has all these different resources. Like, Russian audio books, who knew? So, definitely bookmark archive dot org. I cannot sing their praises enough. Archive is great.

The other places [00:34:09] you can look is something like the American Archive of Public Broadcasting. So, this is digitized recordings from public radio and television going back all the way to the 50's. So this is a great resource for something like the 70's. Sometimes there are decades where it's really hard to go back and find tape, but, this is a resource that NPR points to. I'll show you the NPR guide as well. That is really helpful. I'm realizing, I have all this stuff about the 70's because Shoe Leather was focused on the 1970's, and so that's why I'm referencing the 1970's so much.

So, American Archive of Public Broadcasting, that'll take you here, you can search all these different exhibits. It's super, super helpful. Then the Associated Press [00:35:09] Getty, these are different places that you can kind of mine for stuff as well. My favorite, government in action, trying to find our government doing its thing or not doing its thing sometimes, CSPAN is my favorite thing of all time. They have just recorded basically every corner of government for the past 40 years. So CSPAN is fantastic.

A tip on CSPAN, use Safari as your search engine for it. Because on Google Chrome, it tends to glitch a little bit, and so it can kind of pause, and if you're in the middle of trying to get audio and it pauses, it can be kind of frustrating. So I always use it on Safari. But for something like this, I remember looking up polio vaccine, and you can see not only people talking about it, but they will go back in time and do some old timey work as well [00:36:09]. They have [unintelligible 00:36:14] kind of newsreel and things like that. So definitely check out CSPAN. Basically anything past or present. I believe going back to 1979. So CSPAN is a fantastic resource.

The White House has its own YouTube channel. It changes with each administration. So just something to keep in mind. But The White House will have press briefings, it'll have speeches, it'll have all of that. So for the current administration, The White House's YouTube channel is very helpful. There's also presidential libraries for former presidents. So definitely check out what you're able to find there. I think every president with digitized recordings has a presidential library. So that's very helpful.

And then The Supreme Court has always done oral arguments, but what's very new, like, for the first time ever, is they're livestreaming them. [00:37:09] The Supreme Court only used to release their oral arguments on Fridays, but now they're releasing them in real time. So, I love using Supreme Court oral arguments, and listening to the live coverage of that.

So, I haven't perused this much, but there's – if you need something, this is kind of for Shoe Leather, they were looking for city and state government. I just can't recommend enough, like, getting out and going to the library too, and just go to the archives. Find the archives of a city, or anything that you can find, and just get out there and see what they have digitized. Or not digitized, and you can go and record it. But libraries are, I think, one of your best friends in trying to find tape as well.

So, yeah, this is what I'm saying about The National Archives, The Library of Congress, NPR has this training guide that is very, very helpful. So NPR kind of talks you [00:38:09] through their philosophy of archival tape, and there's CSPAN, there's The Internet Archives. So NPR has a great resource too that you can kind of, like sports clips, all of that, and they warn, like, you know, you need to keep time in mind for requesting licensing, etc., but, this, it's called training dot NPR dot org. NPR has actually great training for audio in general. So definitely check out – I think if you just Google NPR training, you might be able to find stuff this way as well. And I'm happy to send along links afterwards as well.

But yeah, the NPR training guide is – NPR is, I didn't start out in audio, so, NPR is really where I learned audio. And the first time somebody asked me to make a waterfall, I had no idea what they were talking about, but then I started to learn, OK, here's how I [00:39:09] can do that. And if all else fails, I start to Google, and I'll just find a written, like, you know that tape that I played from 1996 impeachment, I didn't know even where to begin, so I was just kind of trying to figure out, like, what were the most impassioned moments of that debate, and then I was able to find them and write up and then go search and try to find those moments.

So, the other thing is, think outside the box. Your story is a piece of the world at a particular period in time. So again, going back to the photograph analogy, what is a larger world and larger, like, foreground and background of the character of the story, whether that be a person or a

thing or an idea, what did it sound like? And what were the larger forces at play that preceded your story that came after it, what did those sound like?

We've done episodes for The Daily where we've reached out to people for [00:40:09] home videos when we're trying to talk to somebody, and we get their home videos, if you're really trying to bring somebody to life as a child. So, think about that as well.

What audio capture software? So, we use it's something called audio hijack, and you have to have a license for it, but audio hijack is actually this little thing down here. I'm not sure how much the license costs. I'm sorry. But the audio hijack, also, you can use for free in ten minutes increments. So that's the other thing. Oh, and there's also, if you search for QuickTime, this is another way to do it. If you have QuickTime on your computer, you can – file, new audio recording, and it'll make a little audio recording via with QuickTime too. So QuickTime is another resource you can use, which is very, very helpful. And it captures video as well.

[00:41:09] I can take it off of my screen share now, what other questions can I answer? I know it's a lot of stuff and resources and ideas flying at you at once, but really, like I said, the possibilities are endless in what you can find and what you can do. If you're trying to do a story from a place, like I said, I recommend reaching out to that places archives. You can reach out to local news stations. I've done that before. To say, like, can we license this clip from you or something like that. So you can use audio hijack through Columbia, that's fantastic.

Audio hijack is great. Just make sure that you – I've had instances where people don't have the same settings. If you're sharing audio back and forth, and it'll blow your audio, and it's just white static noise, and it's the most [00:42:09] terrifying, horrifying sound I've ever heard in my entire life, and I think my hearing is slightly reduced from it popping into my headphones sometimes. So if you're working with somebody and you're collaborating, make sure that you have the same setting set on your audio hijack, or it can get all distorted and weird.

There was the most stressful night of my life was doing an episode about a presidential debate, and we have a sound engineer in London that we send the show to each night to finish it up and make it sound pretty and do all these magical tricks that I have no idea how he knows what to do. But we were sending it to him, because it was a debate, it was a late night, so it was, like, 5:00 in the morning. And The Daily publishes by 6:00 AM. And he's in London, he's a very kind, British man who called us and was, like, all of the audio is corrupted. So the entire debate, all of the audio that we were using from the debate, was making that blown out noise. So we barely got the show out by 6:00 AM. [00:43:09] So that's just a reminder to be really careful on your settings.

Can I answer any questions? Or is anybody trying to parse through something or think through, like, a scene or something that they're trying to figure out how they can bring to life? Books that I suggest, that's a great question. I am ashamed to admit, I have not read any books on audio production. The thing that I – this is gonna sound extremely cliché, and I apologize for it, but audio, the best thing that you can do in audio is teach your ear. Like, you really have to actually train your ear.

And what I mean by that is play with editing clips and listening for if you cut a breath off halfway, it sounds horrible. It makes a [makes noise] sound, so, train your ear to find the [00:44:09] [makes noise] sound. If you try to cut out somebody's um and you don't get it the whole way, they sound like a frog. It makes a croaking sound in their throat. So train your ear in thinking of that too. And in your tape that you're finding as well. So I don't have any books, but the best thing, how I ever learned, is that I kind of had no idea what I was doing, and somebody who knew what they were doing sat down with me and watched me actually physically edit and then were listening, and they were like, do you hear that? That's a bad edit. That sounds terrible. Redo it, and redo it in this way. And so you might not have access to somebody who will be willing to drill it into you like that, but, spend some time training your ear.

There's something I didn't even mention, which is pacing. Audio storytelling has a lot of musicality to it. So there's a lot of rhythm that you want to – which kind of takes a little bit of like, training and trying [00:45:09] to learn how to do, to be in rhythm. Somebody said to me once, as soon as you're working in audio and you decide to check your phone, or you decide to look out the window, unless it's a really reflective moment, you're doing it wrong. It's going on too long. So you need to mess with your pacing a little bit more and keep the listener engaged.

So I'm sorry I don't have a specific book in mind. Mine has just mostly been, like, we're gonna throw you into the fire and make you figure it out on your own.

Michelle: [00:45:52] With regard to training your ear in addition to The Daily, do you have other suggestions of podcasts you like to listen to that you admire their use of archival tape that folks could listen to?

Rachel: [00:46:02] Yes. I definitely, so I have to admit, I am a bad consumer of other podcasts. I will be very honest about that. And that's because I sit with headphones on my head all day long, and I live in tape all day long. Sometimes I just need to give my ears a break. But something like Radio Lab, they use archival tape in really creative – and listen to their pacing that they do, because it's usually kind of a fast pace. But then think about when you want to slow down.

[00:46:34] I think Radio Lab is a really, really good example to listen to when you're trying to figure out, like, OK, what moments do I want to

bring to life and how do I want to do that? So I would definitely recommend Radio Lab for that. And I know there's so many others out there. I just have, I am extremely – people ask me for recommendations for my favorites, and I'm actually ashamed to admit. My listening habits kind of plummeted once I started doing it full time. So I just, yeah, my ears are, like, oh, they're bleeding [laughs].

Speaker 1: [00:47:13] Well, thank you Rachel, I've done radio for several decades, and it's great to hear you, because, yes, doing it is really where you learn. But I was just thinking, when I used to train people, I used to have them listen to Norman [Corwin? 00:47:26] from World War II, or I'd have them listen to, let's say the Liberation of [Buchenwald? 00:47:31] just to get the pacing of – and that was how we produced radio.

[00:47:37] And The Daily is to me, a brilliantly produced radio broadcast, basically. And so that's why I'm interested in the question of what you can teach people outside of just the practicality, because you're bathed in it every day, you guys are doing it non-stop. So, and not everybody's gonna do that. So you're talking about creating montage, you're talking about creating audio sound art if you will. And that's just why I was just asking questions about what the average layperson could get their head around to get started.

Rachel: [00:48:15] Yeah, think about whatever podcast that you all listen to, and kind of sit down with it and take – hopefully, I hope it's been helpful today, but maybe take what I've told you today and think about, like, break it down and be like, OK, here they used tape in this part, and I think I know why they were doing it. Like, I'll say it again and again, but the intentionality of the tape that they're using.

[00:48:39] So take one of your favorite pieces of audio that you've listened to and dissect it, and really analyze, like, well, I wonder why they brought in the archival tape here. And think about what are they trying to achieve in this particular moment, and using this particular tape. I find that dissecting things as well is just – I also, like, when I watch a Netflix show or something like that, I also look to that for inspirations for story structure.

So, think about even television too can be helpful, I guess, to a certain degree of thinking about structuring things. But yeah, just think about what you listen to and think about how, what are they actually up to here, and what are they trying to achieve.

[End of recorded material 00:49:26]